

ICE PALACE

Music by

Max Steiner



<http://www.rarefilmm.com/search/label/Carolyn%20Jones>

https://en.wikipedia.org/wiki/Ice_Palace_%28film%29



No.	Selection	[Reel 1]	Composer	Publisher	How Used	Duration
1	InTrodutory	—	Max Steiner	Witmark	BKG. Fnst.	0:17
2	Alaska	—	"	"	"	1:09
3	Dedication	—	"	"	"	0:29
4	ALASKA Smiles	—	Lee S. Roberts - J. will Callahan	Remick	"	0:12
5	There's a Long Long TRAIL	—	J. will Callahan - STODDARDING 20 EUBBTT	Witmark - west	VIS. Voc. —	0:35
7	Smiles	—	Lee S. Roberts - J. will Callahan	Remick	BKG. FNST	0:13
8	Meeting	—	Max Steiner	Witmark	"	0:25
9	Dorothy	—	" "	"	"	0:34
10	Refusal	—	" "	"	"	0:33
11	Smiles	—	Lee S. Roberts - J. will Callahan	Remick	"	0:20
12	Blacklisted	—	Max Steiner	Witmark	"	0:33
13	Smiles	—	Lee S. Roberts - J. will Callahan	Remick	"	0:23
14	Alaska	—	Max Steiner	Witmark	"	0:18
15	CANNERY	—	"	"	"	0:11
[Reel 2]						
16	Cannery	—	Max Steiner	Witmark	- BKG. Fnst. -	0:09
17	Alaska	—	"	"	"	0:32
18	CANNERY #2	—	"	"	"	0:12
19	Fight	—	"	"	"	0:18
20	WANG	—	"	"	"	0:03
21	Fight	—	"	"	"	0:44
22	Water	—	"	"	"	0:06
23	Smiles	—	Lee S. Roberts - J. will Callahan	Remick	"	0:11
24	Trawler	—	Max Steiner	Witmark	"	1:00
25	Alaska	—	"	"	VIS. INST.	1:48
26	Patriarch	—	"	"	BKG. FNST.	0:44
27	Alaska	—	"	"	"	0:18
28	Harbor	—	"	"	"	0:32
29	Oh, You Beautiful Day!	—	A. Seymour Brown - Nat D. Ayer	Remick	"	0:53
[Reel 3]						

This 1960 Warner Bros soap-opera drama starred Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer, baritone-voiced Ray Danton, Jim Backus, Diane McBain, and George Takei ("Mr. Sulu" fame of the original STAR TREK series). It was based on

the Edna Ferber novel about ALASKA. Production (#854) ran from early August thru December 1959, released July 2, 1960. Max Steiner of course was the composer. The recording dates are only approximate from January up to early April 1960. Murray Cutter was the orchestrator.

In a Warner Bros. Memo dated June 22, 1960, Mr. Holman of W/B was communicated as follows: "Please credit Warner Bros. Pictures (Home Office) for the account of Music Publishers Holding Corporation in the amount of \$8,750.00 covering the cost of music clearances for the following production:

Prod. "Ice Palace"

SMILES	\$2,000.00
THERE'S A LONG LONG TRAIL	\$ 750.00
OH YOU BEAUTIFUL DOLL	\$ 600.00
I'M FOREVER BLOWING BUBBLES	\$ 600.00
YOO-HOO	\$ 600.00
LET THE REST OF THE WORLD GO BY	\$ 600.00
THE LOVE NEST	\$ 600.00
??:[faded]BABY	\$ 600.00
WHERE AM I	\$ 600.00
SILVER MOON	\$ 600.00
WOULD YOU BELIEVE ME	\$ 600.00
SOMEONE'S ROCKING MY DREAMBOAT	\$ 600.00

Very truly yours,
Helen Schoen



Ice Palace

Main Title (3902a)

(P.)

(b6b) RIT - MOD TO

Maestoso

Flute Piccolo $\frac{4}{4} C$

Trombones $\frac{4}{4} C$

Clares (10) $\frac{4}{4} C$

Bass Clar (6) $\frac{4}{4} C$

2 Fugs $\frac{4}{4} C$

Horns (F) $\frac{4}{4} C$

(3) Tpts (6) $\frac{4}{4} C$

(2) Obs $\frac{4}{4} C$

Tuba $\frac{4}{4} C$

Timp $\frac{4}{4} C$

Gong $\frac{4}{4} C$

Harp (Pno) $\frac{4}{4} C$

Maestoso

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(2) Vlns $\frac{4}{4} C$

(6) Viol. $\frac{4}{4} C$

(4) VC $\frac{4}{4} C$

(2) CB $\frac{4}{4} C$

1 2 3 4 5 6 7 8

-“Main Title” *Maestoso* in C time, 8 pages, 32 bars.

Did anybody notice anything interesting about the first four bars of the Main Title?

If not, here is the answer: The harmony in this dramatic, pounding opening is quartal, not standard Western tertian. Steiner's chosen note structure is C/F/Bb instead of the stacked thirds harmony of C/E/G. Notice that the sequence is separated by thirds since most chords in traditional Western harmony are basically built upon third (tertian) intervals. Even a perfect 5th is built upon two intervals of thirds (minor-Major or Major-minor). An example of an exception is the suspended chord (such as C-F-G) in which the suspended note "suspends" or replaces the third note in relation to the root note. Quartal harmony is based on perfect 4th intervals (not thirds). Inversions would also mean major 2nd intervals such as Bb to C in the F-B-C first inversion of the root C-F-Bb quartal chord.

Most chords in Western music tend to be thirds-related (intervals) chords but it is not uncommon to find quartal harmony played with in film music. John Williams used quartal harmony in, for example, "The First Encounter" cue of *Close Encounters of the Third Kind*. He also used it in his HARRY POTTER music. For instance, in the opening bars of the "Borgin & Burke's" cue (Reel 1M10), the violins play quartal three-note chords of B/E/A to C/F/Bb. He specifically writes "eerie" for the opening of that scene, especially for the piano effects. Bernard Herrmann used it in *For the Fallen* (E-A-D perfect fourths chord), as one score example, and opening of "The Stone Faces" cue from *North by Northwest*. Steiner used it as early as the King Kong score in the "The Sailors, the Bronte, the Sailors" cue (Reel 6 pt 2) at least.

In *King Richard & the Crusaders*, we have the tentatively named cue (Reel 5/3) we can call "Search the Oasis." Scene: The bad crusaders under Sir Giles Amaury (Robert Douglas, the main villain of the movie) search the oasis for a hidden Muslim in the trees (Saladin, played by Rex Harrison). In Bar 5, they scare out of hiding Saladin's horse. To musically portray that sudden surprise effect, Max creates a quartal tonality of Eb/Ab/Db as the horse runs away. In C time, the flute plays Line 2 Db whole note sfp and held fermata, while the clarinets play Line 1 Eb/Ab (written F natural/Bb), and the bass clarinet on Line 1 Db (written Eb), and bassoons on Great octave Db/Ab whole notes held fermata. The gong sounds a diamond-shaped whole note. Two harps and a piano play four 16th note chords figure to quarter notes. For instance, harp I plays small octave Eb/Ab/Line 1 Db 16ths

up to Line 1 Eb/Ab/Line 2 Db 16ths, and so forth. So Max did not want to convey primitiveness or alien-ness or brutishness. He conveyed surprise, sudden unveiling.

In *The FBI Story*, Steiner used quartal chords (or suggested quartal tonality) in the very opening music in the movie (Reel 1/A, only 5 bars). Scene: W/B logo I believe, the FBI four-note motif. I say "suggested" because it's not exactly a three-note or four-note quartal chord. Steiner cleverly suggested it by using perfect 4th intervals of C to F and also B to E. First the trumpets and then a bar later the piccolo/flute/clarinets/violins play C 16th up to F dotted 8th up to B 8th to (next bar) E whole note. This four-note FBI motif is heard throughout the movie.

In fact, in Reel 7/1 (that was deleted, part of the Indian reservation section of the movie), this motif is played almost exactly the same in Bars 1-2. The Novachord meanwhile plays middle C/F/B/Line 1 E whole notes, and bowed trem violas and violins play the same but tied to next bar. However, in end Bars 4-5, Max uses the actual four-note quartal harmony of C/F/Bb/Eb (as played by the Novachord and strings as tied whole notes).

At any rate, in Bar 5 of the Main Title of *Ice Palace* we leave quartal harmony and come to the tertian-based harmony of the G major chord (G/B/D). And in Bar 7 we come to a new section of the Main Title with the key signature of three flats (E-flat major in this case, not C major). Contrabasses in bar 7 play small octave Eb dotted half note to Eb-Eb-Eb "3" triplet value 8ths (repeated next bar). The tuba plays this an octave lower register as written on Great octave Eb dotted half note to Eb-Eb-Eb triplet value 8ths. So the low instruments are accentuating the root note of the E-flat major chord.

At the end of Bar 8, several woodwinds, two horns and 12 violins start to play forte the "Alaska" theme on Line 2 Bb quarter note (Line 1 Bb for clarinets; small octave Bb for horns) up to (Bar 9, start of page 3 not seen in the hand-copied image) Line 3 Eb 8th (followed by an 8th rest). Then the violins and flutes play Line 3 Eb half note to F quarter note to (Bar 10) G 8th (followed by an 8th rest) to same G half note down to Eb quarter note to (Bar 11) F 8th (followed by an 8th rest) to F half note down to D quarter note to (Bar 12) Eb dotted half note down to Line 2 Bb quarter note, and so on.

m.t. Fee Palace (Top)

16 FL (col IV bws) + " "

FL (col 2 fl ") " col 2 fl

Oboes ()

Cbs ()

BCL () (21) (22) (23) (24) (25) (26)

Fugs ()

Hns ()

Tpts ()

Pus () (21) (22) (23) (24) (25) (26)

This is a handwritten musical score page for a piece titled "m.t. Fee Palace (Top)". The score is written on ten staves, each representing a different instrument or section. The instruments listed from top to bottom are: Flute (FL), Flute (FL), Oboe (Oboes), Bassoon (Cbs), Bass Clarinet (BCL), Fugue (Fugs), Horn (Hns), Trumpet (Tpts), and Tuba/Percussion (Pus). The score includes various musical markings such as dynamics (e.g., +, =, o), rests, and specific performance instructions like "col IV bws" and "col 2 fl". The page is numbered 16 at the top left.

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m.T. (bottom)

Tuba

(T)

Vibes

HP

Piano { col Hp
 (21) (22) (23) (24) (25) (26)

Vlns.

Violas

Vc

Cb

Hart - copied by Bill Wrobe

11/2 side 2 (bottom) Reel 11/2 At Tempo
 Tuba {

 Timpani {

 Harp {

 Piano {

 VLS {

 Violins {

 Vcs {

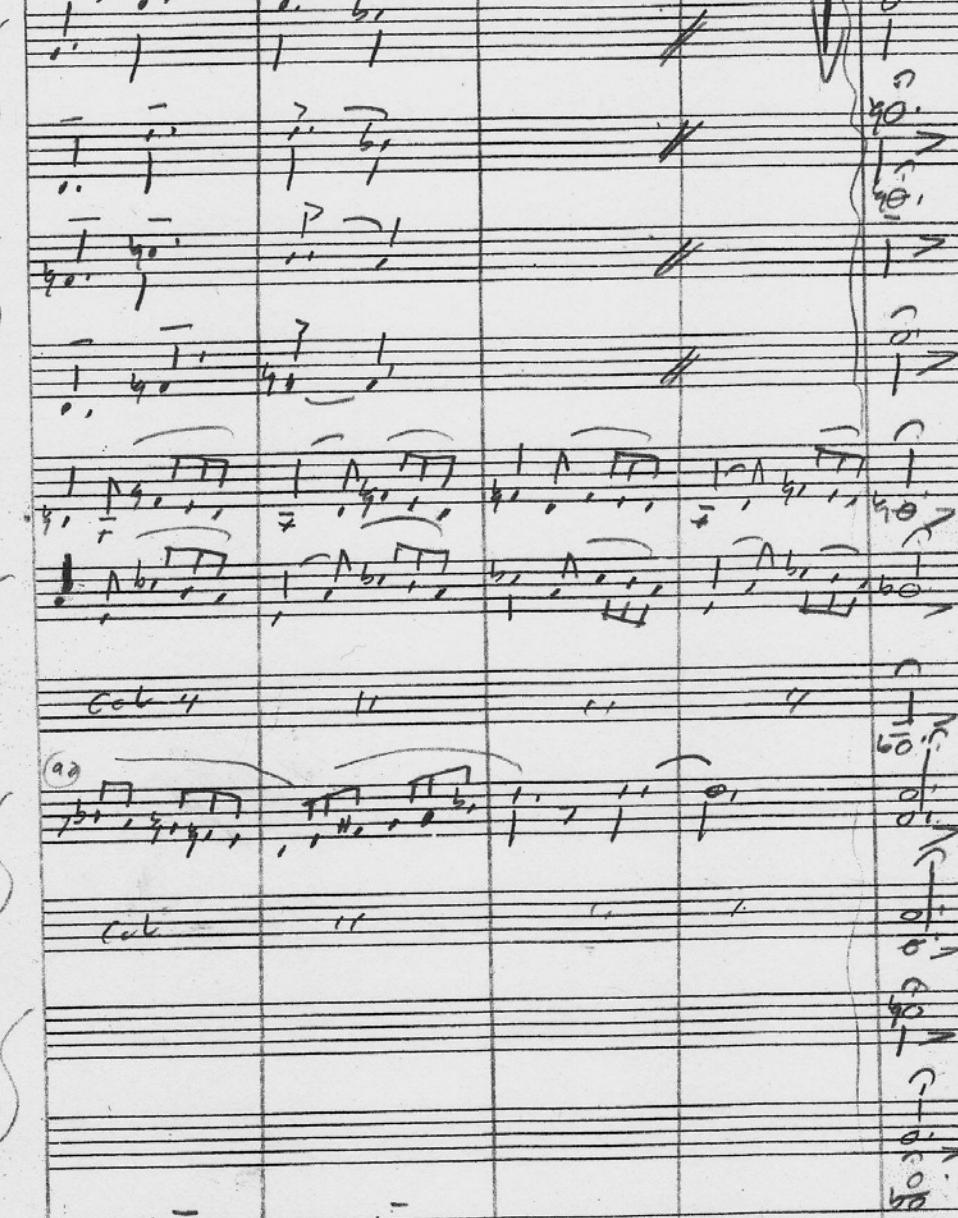
 CB {

-Reel 1/2 *Maestoso* in 6/8 time, 7 pages, 24 bars.

In the grace bar (marked as Bar 1) Pos I sounds forte Line 1 D# rinforzando 8th to (Bar 2) Line 3 G# rinforzando quarter note (followed by an 8th rest) to same G# rinforzando dotted quarter note tied to dotted half note next bar held fermata. Trumpets I-II play the same but a higher octave register while trumpet III plays it in Line 1 register (as Pos I). Pos II-III play this in the small octave register. In Bar 3 clarinets sound *sfz* small octave G#/B [written A#/middle C#] dotted half notes held fermata and decrescendo hairpin. The bass clarinet plays Line 1 E [written F#] dotted half note in this pattern. Bassoons play Great octave E/B dotted half notes held fermata. Horns play small octave E/G#/B (E maj chord) rinforzando 8th notes [written small octave B/Line 1 D#/F#] followed by rest marks. After a quarter and 8th rest in Bar 3 (8th rest held fermata) violins/flutes play *mf* Line 2 G# dotted quarter note legato up to Line 3 D# quarter note (followed by an 8th rest) to same D# dotted quarter note tied to dotted quarter note next bar, and so on.

After a quarter and 8th rest in Bar 3 (8th rest held fermata), the violins and flutes sound *mf* Line 2 G# dotted quarter note up to (Bar 4) Line 3 D# quarter note (followed by an 8th rest) to same D# dotted quarter note tied to dotted quarter note in Bar 5 and tied to quarter note, and then down to Line 2 G# 8th note up to (Bar 6) Line 3 D quarter note (followed by an 8th rest) to same D dotted quarter note tied to dotted quarter and quarter notes next bar. Etc. After an 8th rest in Bar 4, violas, English horn & clarinets play small octave F#-G# 8ths (crossbeam connected) to B-Line 1 C#-D# 8ths (crossbeam connected) legato up to (Bar 5) F# 8th to F# tenuto-marked quarter note tied to quarter note (followed by an 8th rest).

Let's skip now to Bar 12. Below you will find two images of this section of the cue that I hand-copied, top image of the orchestra used from flutes to trombones (Pos), and bottom image from tuba to contrabasses (CB).

12 cont B.P.
 P4
 PL {


(11) (bottom) (12) (end)

T-hg. |

Tim. |

H.P. |

P.m. |

98 Div. |

VL |

V |

Vc |

(B) |

(12) (13) (14) (15) (16) (17) (18)

Flute I plays Line 2 Eb up to Bb dotted quarter notes (still in 6/8 time) to (Bar 13) A to G dotted quarter notes. Repeat these two bars in Bars 14-15. Flute II plays Line 2 C up to Eb dotted quarter notes to (Bar 13) same Eb down to C dotted quarter notes. Oboe I plays Line 1 G up to Line 2 G dotted quarter notes to (Bar 13) same G down to Eb dotted quarter notes. The English horn plays small octave G [written Line 1 D] up to Line 1 G [written Line 2 D] dotted quarter notes to (Bar 13) same Line 1 G down to Eb [written Line 1 Bb] dotted quarter notes. Clarinet I plays Line 1 Eb [written Line 1 F] tenuto dotted quarter note up to Bb [written Line 2 C natural] dotted quarter note down to (Bar 13) A [written B] to G [written A] dotted quarter notes. Again, repeat next two bars. The bass clarinet, bassoons, horns, piano and celli play a counterpoint phrasing. For instance, the Fags and celli play small octave C quarter note down to Great octave A 8th up to small octave Eb-D-C 8th notes (crossbeam connected) down to (Bar 13) Great octave G quarter note up to small octave C 8th up to Eb-D-C 8ths. The sequence of chords appears to be C min (C/Eb/G) to Eb maj (Eb/G/Bb) to (Bar 13) A half-dim 7th (A/C/Eb/G) to C min 7th (C/Eb/G/Bb).

The cue ends in Bar 24 on the Bb maj (Bb/D/F) dotted half note chord in 3/4 time held fermata. Violins I are bowed trem on Line 3 D/Bb dotted half notes (notated an octave lower register but with the *8va* ottava above). Violins I are bowed trem on Line 2 Bb/Line 3 F dotted half notes held fermata. Violas top staff are bowed trem on Line 2 F/Line 3 D dotted half notes, while bottom staff violas are bowed trem on Line 2 D/Bb notes. VC/CB play non-trem Great octave Bb dotted half note held fermata. Etc.

Ice Palace

(14)

113 Giocca

J. P.
P. J. Picc

1 CL

1 Fog

Hp

1 ~~favours~~

1721m

12
VLS

4

40

1 CM

Hand-copied by Bill Wrenke

-Reel 1/3 *Giocoso* in Cut time, 11 pages, 44 bars. Key signature 3 sharps (A maj/F# min). Located approximately at 00:03:44 into the movie. Scene: Zeb Kennedy, still in his World War I military uniform, goes to the Wendt packing Company where he meets Wendt's daughter, Dorothy.

In the grace bar, the piccolo sounds *p* Line 2 E tenuto-marked quarter note to F# staccato quarter note to (Bar 1) G# tenuto whole note tied to (Bar 2) quarter note to F#-G#-A staccato quarter notes to (Bar 3) B quarter note (followed by a quarter rest) to same B half note tied to half note next bar to A to G# quarter note to (Bar 5) A whole note tied to quarter note next bar to G#-A-B quarter notes to (Bar 8) Line 3 C# whole note tied to half note next bar to C# to B# quarter notes, and so on. The violins in diamond-shaped harmonics play the same but written an octave lower register. The bottom staff harp in Bar 1 plays Great octave B quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) and repeated thru Bar 4. After a quarter rest in Bar 1, top staff harp plays small octave G#/Line 1 D/E quarter notes (followed by a quarter rest) to same G#/D/E quarter notes (repeated next three bars). The bassoon sounds *mf* small octave G# whole note tied to whole notes thru Bar 3 and tied to half note in Bar 4 up to Line 1 D half note legato to (Br 5) C# whole note tied thru Bar 7 and tied to half note next bar up to F# half note to (Bar 9) E# whole note tied to (and so on as indicated). The clarinet plays the same (and same register). The rest of the strings are pizzicato. CB (one only) pluck small octave B quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) thru Bar 4 to (Bar 5) A quarter note down to E quarter note in that same rest pattern thru Bar 7. Four celli pluck the same as the contrabass but written an octave lower register. After a quarter rest in Bar 1, violas pluck small octave G#/Line 1 D/E quarter notes (followed by a quarter rest) to same notes (repeated thru Bar 4) then A/middle C#/E quarter notes in Bars 5-7. Etc.

The chord in the first several bars is the E Dom 7th (E/G#/B/D). This switches in Bar 5 to A maj (A/C#/E).

Ice Palace cont 1-3

(15)

F cont 113

Picc

CL

F98

Hp

(Hand-copied)

VK

V

Vcl

C

(6) (7) (8) (9) (10) (11) (12)

cont 113 + 0' + *meno* *morendo*
 4 Pic | I | I I I | G |
 Oboe | C |
 CL |
 CL |
 BCL |
 Pg |
 HP |
 UL |
 VS |
 VC |
 CB |

(13) (14) (15) (16)

Ice Palace

(17)

113
p5 ① solo
Cl
CL
B(C) F#
Pclv piano
HR
Tpt
Hpf
VL
V
VC
CB

113
solo
Sub
Cl
CL
B(C) F#
Pclv piano
HR
Tpt
Hpf
VL
V
VC
CB

(17) ~ (18) ~ (19)
(Hand - copy on)

In Bar 17 of Reel 1 pt 3, the former key signature of three sharps is cancelled by three natural glyphs. Here is when Zeb speaks to Dorothy dressed in white...Dorothy, not Zeb, in a white dress! :). The harp plays rapidly ascending 16th notes Great octave D#-G-A#-small octave D# (connected as a figure by two crossbeams) to next 16ths figure of G-A#-Line 1 C-D# up to G-A#-Line 2 C-D#-G "5" quintuplet 16ths figure to A# quarter note. The strings here sound the C min 7th (C/Eb/G/Bb) whole notes tied to dotted half notes and 8ths next bar. The piano is arpeggiando (vertical wavy line rolled chord) on Great octave Eb/Bb/small octave G/Line 1 C/G whole notes tied to dotted half notes and 8ths next bar. The oboe and clarinet I play Line 2 G-F-Eb "3" triplet value 8ths down to C dotted quarter note to Line 1 Bb 8th to (Bar 18) Line 1 C quarter note gliss or portamento down to Line 1 G half note tied to 8th note (followed by an 8th rest). After a half rest in bar 18, violins are featured sounding *mf* Line 3 C legato down to G quarter notes up to (Bar 19) Bb half note to Ab-G-F "3" triplet value 8ths down to Eb-C-Line 1 Ab triplet value 8ths.

The key signature changes again in Bar 22 with two sharps (D maj/B min). Violins in 3/4 waltz time sound *mf espr* Line 1 A half note to B quarter note to (Bar 23) B half note to Line 2 C (natural) quarter note to (Bar 24) same Line 2 C half note down to Line 1 B quarter note to (Bar 25) B half note to A quarter note to (Bar 26) B half note to Line 2 C# quarter note to (Bar 27) C# half note to D quarter note up to (Bar 28) G half note to F quarter note to (Bar 29) E dotted half note. That pretty much covers the full range of this melody. The English horn and I believe solo horn pick up on the melody with the violins starting on Bar 24. The harp in Bar 22 plays ascending arpeggio 16th notes Great octave D-A-small octave D-F# up to A quarter note (followed by a quarter rest) down to (Bar 23) same D-D-D-F# 16ths figure up to B quarter note to (see image below).

The chord in Bar 22 is D maj (D/F#/A) and then B minor (B/D/F#) in Bar 23. I am not sure of the intended chord in bar 24. The basic chord is C maj (C/E/G) but the bass on A suggests the C maj 6th (C/E/G/A)--not so much the A min 7th (A/C/E/G).

act 113

p7 Cttt

Fag

Hn

Vib

Hrv

U

V

VO

M

24 25! 26 27 28 29

-Reel 1/4 [Take Your Hands Off Me!] *Agitato* in C time, 10 pages, 38 bars. Zeb exclaims to Mr. Wendt after being refused his old job back: "Is that all you're going to say to me after all the years I spent in this place!?" The music starts at 00:5:51.

The music in the first two bars demonstrate a rather dissonant confrontational nature with a tritone interval present such as F to B, and the dissonant A5 interval of F to C#. The oboe and violins I sound *ff* middle (Line 1) C#-C# rinforzando-marked 16ths to C# 8th tied to dotted half note tied to (Bar 2) C# half note and tied to C# "3" triplet value 8th to C#-C# 8ths (part of the triplet) to C#-C#-C#-C# 16ths crescendo to (Bar 3) C (natural) whole note held fermata. Violins II play this pattern on small octave A notes to (Bar 3) Line 1 C whole note held fermata. Violas play the pattern on small octave F/B notes to (Bar 3) Eb/middle C whole notes held fermata. Four celli play Great octave B to A# 16ths to B 8th tied to dotted half note and tied to next bar in the pattern already given to (Bar 3) Bb whole note held fermata. CB play as (*col*) the celli. All instruments play *molto accel* at the end of Bar 2.

In Bar 3 the piano plays Contra-octave Bb/Great octave Bb/small octave Eb/Gb/Line 1 C whole notes held fermata. The timp here is trem rolled on Great octave Bb whole note held fermata with also the crescendo-decrescendo hairpins (<>) shown (quite a frequent Steiner characteristic in his music). The timp also sounded in Bar 1 *ff* on Great octave B-B rinforzando 16ths to B 8th figure tied to B dotted half note trem rolled and tied to next bar in the pattern already presented. After a half and "3" triplet 8th rest, the snare drum enters in to snap two "3" triplet value 8ths to four 16ths to (Bar 3) a quarter note (followed by a quarter rest and then a half rest held fermata). The first bassoon is *col* VC while bassoon II and tuba play the pattern an octave lower register. Pos III is also *col* VC. Pos I-II play small octave A/C# to A/C# rinforzando 16ths to A/C# 8ths tied to dotted half notes and tied to next bar as given. Trumpets are silent here. Horns in Bar 1 play small octave F/B [written Line 1 C/F#] notes in this aforementioned pattern given for the violins. The English horn plays small octave A [written Line 1 E] notes in the pattern. Clarinets play it on small octave F/B notes, and bass clarinet on B-A# 16ths to B 8th tied to dotted half note, and so forth. C half dim 7th (C/Eb/Gb/Bb) whole notes heard in Bar 3.

Ice Palace

114
 p2 Thanks! " mont.
 FL Thanks for nothing! " 1620

Picc (skip)
 Ob. - 1306
 2 CL 1st
 2 CL 2nd 510
 2 CL 3rd - 3 77
 2 CL 4th
 2 CL 5th 112
 V. B. 112
 Htp {
 P. (Piano) 112
 Cello 112
 I. VL DR 112
 I. V. 112
 I. VC 112
 C. 112

(skip)

(114)

Ice Palace

' You're locked out!'

(22)

Fl

solo
b₃ + b₄ =

Ob

C

Bcl

F₁

V. b

Hp

D

Pm

Vl

V

Vc

(r)

17 18 19 100

This is a handwritten musical score for a piece titled "Ice Palace" from "You're locked out!". The score is for a full orchestra and includes parts for Flute (Fl), Oboe (Ob), Clarinet (C), Bassoon (Bcl), French Horn (F₁), Trombone (V. b), Harp (Hp), Double Bass (D), Percussion (Pm), Violin (Vl), Cello (V), Double Bass (Vc), and Trombone (Trombone, indicated by '(r)'). The score is divided into measures numbered 17, 18, 19, and 100. Various musical markings are present, such as dynamic changes (e.g., f, ff, p, mf), articulations (e.g., staccato dots, slurs), and performance instructions (e.g., 'solo', 'bung mitten in den', 'Let's go', 'Trum Hör'). A blue arrow points from the instruction 'bung mitten in den' to the bassoon part in measure 19.

Ice Balode

114

63

Go on! Don't be so proud!

can't H

P. 15

14

2chors

For,

2 Has

四

Pian.

VC

67

1

In Bar 11 when Zeb sarcastically exclaims "Thanks for nothing!" to Mr. Wendt for blacklisting him, the chord heard by the strings is the E Dom 9th (E/G#/B/D/F#). Max loved the Dominant tonalities in his scores, a signature feature in his music. Herrmann especially favored the half-diminished sevenths. Max seemed to favor the Dominant sevenths, in comparison. Anyway, after a half and quarter rest in Bar 11, the oboe and flute (piccolo cued in if used) start to again play the "Smiles" tune (see the cue sheets info given in the start of this paper) that Max arranged.

Go to Bar 21 when Zeb learns from his soldier pal, Dave Husack (played by Jim Backus) that he was locked out by Wendt from working anywhere in Seattle (or maybe it was San Francisco?). The piano, harp and timp sound Db down to G 16ths bleakly. Being locked out is not a good thing, is it (at least for Zeb, the apparent protagonist)? Note how clever Steiner was to use that Db-G or G-Db interval in this spot in the movie. They are tritones! Db to G is an augmented 4th while G to Db is a dim 5th interval. Tritones are "bad boys" traditionally in music; very dissonant, the devil's interval. Max knew exactly how to portray the scene musically here!

The "Smiles" tune returns in Bar 31 as Zeb's friend offers him money to hold him over awhile, telling Zeb, "Go on! Don't be so proud." In the image I may have forgotten to finish what the Fags (bassoons) sounded in Bar 35. Then the piccolos and oboes take over the tune starting at the end of Bar 36.

-Reel 1/6-2/1 [Ship to Alaska] *Modto Barcarolle* in 6/8 time, 6 pages, 26 bars. Cue # 39024. Scene: Desperate for work, Zeb signs on for three months to work at a cannery in Alaska. He befriends Wang (played by George Takei) as they travel by ship there.

Four celli and two bassoons (and harp bottom staff & piano) play forte Great octave (small octave for the bass clarinet) D up to A 8ths up to small octave D 8th tied to 8th back down to A down to D 8ths (repeated next several bars). After an 8th rest in Bar 1, Pos sound *mf* small octave F/A/B tenuto quarter notes to same F/A/B dotted quarter notes (repeated next several bars). In Bar 3, violins I start to come into play sounding *mf* Lines 3 D/A dotted quarter notes tied to quarter notes (followed by an 8th rest) to (Bar 4) F/B dotted quarter notes also on the up-bow tied to quarter

notes. Violins II play Line 2 B/Line 3 F dotted quarter notes tied to quarter notes to (Bar 4) Line 3 D/A dotted quarter notes tied to 8ths. Etc.

So, with the D to A and F to B intervals, we find once again the quartal harmony feature shown at the very start of the Main Title.

-Reel 2/2 [The Cannery] *Con moto* in 6/8 time, 13 pages, 72 bars. Cue #39026. The music starts at 00:09:43 into the movie, the start of Reel 2 in terms of music placement. Quite a bust cue during the montage scenes!

Oboes, clarinets and violins sound *ff* in the grace bar rapidly ascending 16th notes small octave B-Line 1 A-D-E-F-G (connected as a figure by two crossbeams) to A-B-Line 2 C-D-E-F to (Bar 1) G dotted half note trill tied to quarter note next bar (end of trill there) followed by an 8th rest. Then the violins play Line 1 D/Line 2 D/Line 3 C rinforzando-marked dotted quarter notes. After a quarter and 8th rest in the grace bar, all violas play small octave A-B-C-D-E-F 16ths to (Bar 1) the start of a two-bar rhythmic pattern of (now for top staff violas) Line 1 G quarter note to G 8th to G quarter note to G 8th to (Bar 2) G quarter note to G 8th to D/Line 2 C rinforzando 8ths played three times. Bottom staff violas play Line 1 C quarter note to C 8th (and so on) to small octave F/Line 1 G rinforzando 8ths played three times. VC/CB in the grace bar play Great octave B-small octave C-D-E-F-G 16ths (connected as a figure by two crossbeams) to A 16th (followed by a dotted 8th and 8th rest) to (Bar 1) small octave C dotted half note rinforzando-marked tied to quarter note next bar (followed by an 8th rest) down to Great octave G rinforzando 8th (followed by two 8th rests). I just covered the strings but there is too much activity in the rest of the orchestra to go into detail, but at least you have an idea how Max structured the start of this cue.

-Reel 2/2A [Wang pushed/Fight] *Agitato* in 2/4 time 16 pages, 54 bars. Once again this is another very busy, active cue! The music starts at about 11 minutes 15 seconds into the movie.

The clarinets and violins play in then "A" grace bar forte small octave A-A#-B-B#- 16ths (connected as a figure by two crossbeams) to Line 1 C#-D-D#-E-F-F# "6" sextuplet 16th note figure to (Bar 1) G rinforzando 8th to F#-G 16ths figure to A-Bb-Line 2 C-D 16ths figure to (Bar 2) E-D-E-F 16th

figure to F#-G 16ths to G# rinforzando 8th figure down to (Bar 3) after an 8th rest, small octave A up to Line 1 D down to B rinforzando 8ths. At the start of Bar 1 with the punch on screen, Max mickey-mouses a sforzando-marked 8th note pattern of the brass and timp and harp. The horns play small octave G/Bb/Line 1 D/G (G minor) 8ths (followed by an 8th and quarter rest). Trumpets are silent here but Pos sound forte Great octave G/small octave E/Bb sforzando-marked 8ths followed by rests. This suggests a bigger chord (that I'll name very shortly! :). The tuba plays Contra-octave G 8th note. The timp hits forte Great octave G 8th note. The harp plays Great octave G/small octave D/E/G/Bb/Line 1 G 8ths (followed by rests). So combined we have the E half-diminished 7th (E/G/Bb/D)!

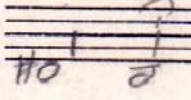
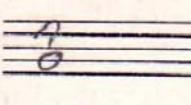
-Reel 2/3 [Thor Rescues Zeb from Bay] *Agitato* 11 pages, 43 bars. I worked only slightly on this (another) busy cue.

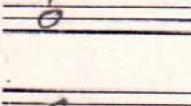
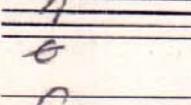
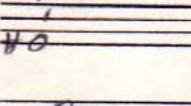
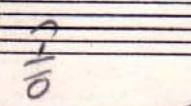
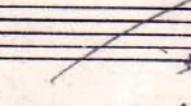
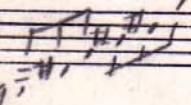
The section I really liked that musically had my great curiosity was at the 00:13:19 point when Zeb was already fished out of the bay by Thor (after Zeb's fight with the cannery thugs). Zeb says "I'm no fisherman." In Bar 37 here, the harp is arpeggiando (vertical wavy line rolled chord) on Contra octave Bb/Great octave Bb/small octave Bb/Line 1 Db/F/Bb half notes to another arpeggiando of half notes Great octave F/small octave C/Ab/Line 1 C/F/An (repeated next bar). So we have here Bb min (Bb/Db/F) to F min (F/Ab/C) chords. Violins in Bar 37 play Line 2 Db rinforzando-marked half note to C down to Line 1 Ab quarter notes (repeated next bar), while violas play this an octave lower register. CB play Great octave Bb up to small octave F half notes (repeated next bar). Flutes play Line 1 F/Bb half notes to F/Ab half notes (repeated in Bar 38). Clarinets play small octave Bb/Line 1 Db [written Line 1 C/Eb] half notes to Ab/middle C half notes. After a "3" triplet value 8th rest in Bar 37, the two bassoons play Great octave Bb to small octave C triplet 8ths up to Db-F up to Bb triplet 8ths (followed by a triplet value 8th) down to Ab-G 8ths to F-Eb-C triplet value 8ths (repeated next bar). The bass clarinet plays the same but written an octave higher register. VC play a close match to this pattern. After a quarter triplet value rest, they play Great octave Bb 8th up to small octave F down to Great octave Bb 8th (triplet value) to (after a triplet value quarter rest) small octave C 8th up to next triplet of Ab quarter note down to C 8th (repeated next bar).

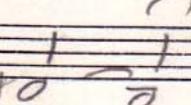
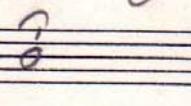
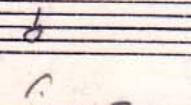
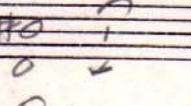
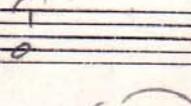
In Bar 39, Thor says, "You'll learn. I'm Thor Storm, the skipper." Here in this bar you hear the unusual F_b maj (F_b/A_b/C_b) whole note chord quite pronounced when Thor pronounces his identity. Horns play small octave F_b/A_b/Line 1 C_b/F_b [written Line 1 C_b/E_b/G_b/Line 2 C_b] rinforzando-marked whole notes decrescendo hairpin. Trombones play forte Great octave E/B/small octave G[#] rinforzando whole note. Notice this is the enharmonic sounding of the F_b major. Apparently Cutter orchestrated it to make it easier for the trombone players to sound the chord. The harp plays Great octave F_b/small octave C_b/A_b/Line 1 C_b/F_b/A_b whole notes. Violins play Line 1 A_b rinforzando whole note crescendo hairpin (not decrescendo as the brass). Violas play small octave A_b whole note. C_B play F_b whole note decrescendo. Flutes and oboe play Line 1 A_b whole note, English horn on small octave A_b [written Line 1 E_b] whole note, clarinets on small octave A_b as well, and Fags on Great octave F_b/small octave C_b whole notes decrescendo. The timp is highlighted beating "3" triplet 8th note figures of Great octave F_b up to small octave C_b down to F_b, and then C_b down to F_b up to C_b and then repeated same two figures in the second half of the bar. The piano plays this also, as also the cellos, and finally the bass clarinet on the small octave register.

-Reel 2/4 [Fishing on Thor's Boat] *Modto* in C time, 14 pages, 53 bars, key signature of five flats (D_b maj/B_b min). Cue # 39028. Music starts at 00:13:37. Includes a harmonica solo towards the end of the cue.

In the grace bar, violins sound *ff* "10" rapidly ascending 32nd notes Line 1 A_b-B_b-Line 2 C-Db-E_b-F-G_b-A_b-B_b-Line 3 C to (Bar 1) Line 3 D_b 8th (followed by an 8th rest) to same D_b half note to E_b quarter note to (Bar 2) F 8th (followed by an 8th rest) to same Line 3 F half note down to D_b quarter note to (Bar 3) E_b 8th (followed by an 8th rest) to same E_b half note down to C quarter notes, and so on. Violas play this an octave lower register, as also the oboe. Flutes are *col* the violins. Clarinets are *col* violas. VC and Fags play in Bar 1 forte "3" triplet value 8th note figures Great octave D_b up to A_b up to small octave D_b (crossbeam connected) up to F-Ab-Line 1 D_b up to next figure of Line 1 F down to D_b down to small octave A_b down to F-Db-Great octave A_b 8ths (repeated next bar). The harp plays this contrary motion. In the grace bar the harp is gliss from small octave A_b quarter note gliss line up to (Bar 1) Line 3 D_b down to Line 2 F up to A_b "3" triplet value 8ths down to D_b up to F down to Line 1 A_b triplet

ten Bw. 
 Ho 
 Reel 2/4 The Salley

cl 
 cl 
 B cl. 
 Fl. 
 Sl. 
 bgo (
 Hp) 

Harm 
 JL 
 V 
 VC 
 CP 

(53)

8ths down to F up to Ab up to Line 2 Db 8ths up to F-Ab-Line 3 Db triplet value 8ths up to (Bar 2) F down to Db down to Line 2 Ab 8ths down to F-Db-Line 1 Ab 8ths down to F up to Ab up to Line 2 Db 8ths up to F-Ab-Line 3 Db 8ths, and so on. Two horns play the melody line (as the violins, etc.) on small octave Ab [written Line 1 Eb] 8ths legato up to (Bar 2) Line 1 Db [written Ab] 8th note (followed by an 8th rest) to same Db half note to Eb [written Bb] quarter note to (Bar 2) F [written Line 2 C] 8th (followed by an 8th rest) to same F half note down to Ab quarter note, and so on.

The cue ends in Bar 53 on B maj (B/D#/F#) as the harp marks a slow arpeggio sweep upwards starting on Contra-Octave B up to Great octave F# up to B (crossbeam connected) to small octave D#-F#-B to (top staff) Line 1 D#-F#-B to Line 2 D#-F#-B (the final Line 2 B 8th note held fermata). The harmonica (and oboe) play Line 1 D# half note down to small octave B half note held fermata. Clarinets play small octave B/Line 1 F# whole notes, and bass clarinet on Line 1 D#, and Fags on Contra-octave B/Great octave F# whole notes held fermata. Violins play Line 1 B whole note held fermata, and violas on small octave B whole note. Divisi celli play Great octave F/small octave D# whole notes, and CB on Great octave B whole note held fermata.

-Reel 2/5 [The Eskimos Still Remember Him] 3 pages, 10 bars. Thor reminiscences on his father whom the Eskimos still remember as a missionary. The music starts at 00:15:58.

The cue ends on F major (F/A/C).

[Image below is my hand-copy of portions of Reel 2 pt 5]:

215 Z.P. *Free Salas*

CH. (mf esp.)

CL.

B.C.

FGS.

HP.

Vcl. (1)

Vcl. (2)

Vcl. (3)

(1)

(2)

(3)

-Reel 2 /5A. [Pay Day] 6/8 time, 3 pages, 9 bars. Cue # 39029. Scene: After more montage fishing during the summer, Thor pays Zeb \$350 for his share of the profits. The music starts at 00:16:33.

Violins I in 6/8 time play forte “8” 32nd notes ascending Line 2 C-D-E-F-G-A-Bb-Line 3 C to (Bar 1) Line 2 F/Line 3 Db dotted half notes tied to next two bars and to dotted quarter notes in Bar 4 to resounded F/Fb 8ths played three times to (Bar 5) E/Line 3 C# dotted half notes tied to next two bars and to dotted half in Bar 7 to E/C#-E/C#-E/C# 8ths, and so on. Violins II play the same run of 32nd notes in the grace bar to (Bar 1) Line 2 Db/Ab dotted half notes tied to the next bars in the same pattern as violins I and then (in Bar 5) Line 2 C#/A tied notes. Violas play the “10” run of notes an octave lower register than the violins to (Bar 1) Line 2 Db 8th down to small octave F/Line 1Db quarter notes tied to dotted quarter notes and tied to dotted half notes next two bars and tied to dotted quarter notes in Bar 4 to F/Db-F/Db-F/Db 8ths to (Bar 5) A/middle C# dotted half notes tied to next bars, and so on. Clarinets play the same run of notes as the violas to (Bar 1) Line 2 Db/F [written Eb/G] dotted half notes tied to next bars, and so on. VC (and bottom staff piano) play forte ascending legato 8th notes Great octave Db-Ab-small octave Db (crossbeam connected) up to F down to Db down to Ab 8ths (repeated next few bars). The harp plays as the celli but enharmonically. So we find Great octave C# up to G# up to small octave C# 8ths, and so on. Pos in Bar 1 play *mf* Great octave Ab/small octave F/Line 1 Db dotted half notes tied to next bar and then repeated next two bars. The tuba plays Great octave Db dotted half note tied to dotted half note next bar (repeated next two bars) and CB on small octave Db tied dotted half notes. Fags are *col celli*. Two bottom staff horns play *mf* small octave Bb [written Line 1 F] dotted quarter note to Ab [written Eb] dotted quarter note in Bar 1 (repeated next three bars). After a quarter rest, two top staff horns play forte Line 1 Bb rinforzando 8th tied to quarter note to Ab 8th tied to 8th note in Bar 2 (followed by an 8th rest) to Bb 8th tied to quarter note to Ab 8th, and so forth. The oboes play as top two horns. Flutes in Bars 1 play Line 1 Ab/Line 3 Db dotted half notes tied to next two bars, and so on (see violins). Etc.

-Reel 3/1 *Maestoso* 7 pages, 26 bars. Key signature of 5 flats. This cue was not used in the movie. This appears to be similar to some of the patterns given in the Reel 3 pt 2 cue that *was* used.

7pp
26bars
Real 3 PT 1 39030

Harp

Piano

(1) Bassoon Solo

12 VLS (+ Flts)

4 Violas

4 VC

2 CB

NOT USED

Ice Palace

continue col Harp but enharmonically
Transpose To flats

Ethan - copied by Bill Wrebel

-Reel 3/2 [Baranof] 4 pages, 12 bars. Thor: "This is Baranof. There is where we live." The music starts at 00:17:55. The cue is in the key signature of two sharps (D maj/B min). In the grace bar, violins I play a rapidly ascending "10" series of 32nd notes Line 1 A-B-Line 2 C#-D-E-F#-G-A-B-Line 3 C#, while violins II and violas (and clarinets) play this an octave lower register. In Bar 1 violins I are *div* (divisi) on Line 1 A/Line 3 D dotted quarter notes legato down to F#/B dotted quarter notes. Violins II play Line 2 D/F# dotted quarter notes down to Line 1 B/Line 2 D dotted quarter notes. Violas in Bar 1 play Line 2 D quarter note down to small octave F#/A 8ths to F#/B quarter notes to F#/B 8ths. VC in Bar 1 play side-bracketed double-stopped Great octave D/A quarter notes to 8th notes to quarter notes to 8th notes. CB play *mf* small octave D/A quarter notes to 8ths to quarter notes to 8ths rhythmic pattern. Flutes play as the first violins while oboes play as violins II. Etc.

Ice Palace Radpt 5

[Miss Valentine Enters Cabin]

Music by Max Steiner
orch by muñoz ceter

Harp

Celeste

I
II

(12)

(6) Violas

2 C B

Hand-rep'd 10/13/15 3:30pm
Bill Anderson

① F#7 ② Fmin7 ③ Cmin7 ④ A^{aug}/Fmin/Fmin ⑤ D7 ⑥ Bdim?

Zeb: "Miss Valentine, good morning!"



-Reel 3/5 [Briley Visits Zeb in Cabin] C time, 2 pages, 6 bars. Zeb: “Miss Valentine. Good morning” Interesting cue.

In Bar 1 six violins I are bowed trem *sfp* on Line 3 F whole note tied to whole notes thru Bar 6 (held fermata in Bar 6). Six violins II in Bar 2 (not Bar 1) are bowed trem and divisi *sfp* on Line 2 Eb/Ab rinforzando whole notes to (Bar 3) C/F rinforzando whole notes (still bowed trem) to (Bar 4) Line 1 BB/Line 2 Eb whole notes bowed trem to (Bar 5) now *not* bowed trem on Line 1 G/Line 2 C rinforzando half notes to F/Bb quarter notes to Eb/Ab tenuto quarter notes to (Bar 6) middle C/F whole notes held fermata. In Bar 2, I believe three top staff violas (six violas altogether) are bowed trem on Line 2 Cb whole note down to (Bar 3) Ab whole note to (Bar 4) F whole note to (Bar 5, now non-trem) Eb half note to D quarter note to C tenuto quarter note down to (Bar 6) small octave Ab whole note held fermata. Bottom staff violas (three?) play Line 1 F whole note bowed trem to (Bar 3) Eb whole note to (Bar 4) middle C whole note bowed trem to (Bar 5) non-trem small octave Ab half note to G quarter note to F tenuto quarter note to (Bar 6) D whole note held fermata. In Bar 2 the celeste plays Line 1 F/Line 2 Cb/Eb/Ab whole notes to (Bar 3) Eb/Ab/Line 2 C.F whole notes to (Bar 4) middle C/G/Bb/Line 2 Eb whole notes to (Bar 5) small octave Ab/Line 1 Eb/G/Line 2 C half notes to G/Line 1 D/F/Bb quarter notes to F/middle C/Eb/Ab quarter notes to (Bar 6) small octave D/Ab/middle C/F half notes (followed by a half rest).

The combined tonality is F half-dim 7th (F/Ab/Cb/Eb) in Bar 2, then F min7th in Bar 3 (F/Ab/C/Eb) and then C min7th in Bar 4 to (Bar 5) Ab maj half notes to Bb maj 7th to F min 7th quarter notes chords. After a quarter rest in Bar 6, the harp plays a legato sweep of 32nd notes Contra-octave Bb-Great octave F-BB-small octave D-F-Ab-middle C-F to 16th notes Ab-Line 2 C-F-Ab to higher octave notes.

[Image below is my hand-copy of Reel 3 part 6]:

3/8 I.P. *"Reb: Is it the dead you don't like, or is it me?"*
 (coda)

obs
 clss
 Fog
 sounds
 HNs
 VL
 (4)
 VC
 2(m)

-Reel 3/6 [Briley's Doubts About Zeb] *Agitato* in C time, 7 pages, 26 bars . Scene: Zeb gruffly questions Briley, " Is it the deed you don't like or is it me?! Briley replies: "What do we really know about you, Mr. Kennedy!?" The music starts at 00:24:18.

Sords horns (but oddly also with the stopped + sign above the notes?) sound *sfp* > Line 1 Cb/Eb/F/Ab whole notes held fermata. Top staff two horns play Line 1 Eb/Ab [written Line 1 Bb/Line 2 Eb] stopped whole notes held fermata, while bottom staff two horns play Line 1 Cb/F [written Line 1 Gb/Line 2 C] whole notes held fermata. Violins are bowed trem *sfp* >on Line 1 Eb/Ab whole notes held fermata tied to quarter notes next bar to Db/Bb half notes bowed trem and tied to 8th notes (followed by an 8th rest). Violas play this on middle Cb/F whole notes in Bar 1 (bowed trem) tied to 8ths next bar (followed by an 8th rest) to Bb/Line 1 F half notes tied to 8ths.

Combined of course we have the F half-diminished seventh (F/Ab/Cb/Eb) chord that Steiner wanted to convey at least the moderately tense or edgy scene.

VC/CB in Bar 2 sound forte Great octave Bb dotted half note rinforzando tied to 8th note (followed by an 8th rest). Etc.

At 00:24:49 the music erupts as Zeb and Briley get up close and personal! Zeb exclaims, "If you weren't a woman, I'd break your neck!" This is located at Bar 16 of the cue that you can see above but the combined tonality is the Bb maj (Bb/D/F)

As Briley leaves, in Bar 24 in C time (not shown in the image), the chords go from F min (F/Ab/C) to C min (C/Eb/G). Violins sound *mf espr* Line 1 Ab half note to G dotted quarter note down to Db 8th note. Violas and celli play the same but in the small octave register. After a quarter rest in Bar 24, the harp is arpeggiando on Great octave F/small octave C/Ab/middle C quarter notes (followed by a quarter rest) to Great octave Eb/small octave C/G/middle C quarter notes. After a quarter rest, clarinets sound *mf* small octave Ab/Line 1 C [written Bb/D] tenuto quarter notes to (after a quarter rest) G/C tenuto quarter notes. After a quarter rest, Fags play Great octave F/small octave C quarter notes to (after quarter rest) Eb/C quarter notes.

-Reel 4/3 *Slowly* in C time, 9 pages, 35 bars. Zeb: “He’ll be okay in the morning” (referring to Thor who drank too much at the hotel party!). The music starts at 00:28:50. Zeb and Bridey then talk by the cabin’s fireplace.

Four divisi violas play *mf* < > Line 1 C/F half notes legato to D/G half notes (repeated in Bar 2). Four celli play small octave Db/Ab half notes to Eb/Bb half notes (repeated next bar). After a quarter rest, the celeste plays small octave F/Line 1 F/Line 2 F quarter notes (followed by a quarter rest) to G quarter notes (silent in Bar 2). The harp plays this on Lines 1-2-3 F to F quarter notes. After a quarter rest in Bar 2, the vibe plays Lines 1 & 2 F quarter notes (followed by a quarter rest) to G quarter notes. Skipping to Bar 6, the vibe sounds *L.V.* Lines 1 & 2 B half notes. Divisi violins sound *mf* bowed trem Lines 2 & 3 B whole notes tied to next bar. Non-trem violas play Line 1 F/B whole notes tied to next bar down to (Bar 8) small octave A/Line 1 E whole notes tied to next bar and tied to dotted half notes in Bar 10 > *pp* (followed by a quarter rest). The celli play small octave G/Line 1 D whole notes in Bar 6 tied to next bar down to (Bar 8) Great octave F/small octave C whole notes tied to whole notes next bar and tied to dotted half notes in Bar 10. The harp in Bar 8 is arpeggiano *mf* on Great octave F/small octave C/E/A/Line 1 E whole notes let vibrate. After a quarter rest in Bar 9, the *solo* oboe plays *mf* Line 2 B down to G to A quarter notes legato down to (Bar 10) E whole note. After a quarter rest in Bar 10, the flutes play Line 1 B down to G to A quarter notes down to (Bar 11) E whole note. Etc.

[Image below is my hand-copy of Reel 4 pt 4]:

414 T.P. Slouch

FL *mf* *sf* *sf*

oh *mf* *cal pi* *mf* *p* *p*

Fog *mf* *sf* *sf* *mf*

Hp *Ice Q alow* *mf* *p* *p*

12 UL *slantly* *mf* *mf* *mf*

4 V *mf* *mf* *mf* *mf*

4 VC *mf* *mf* *mf* *mf*

3 C *mf* *mf* *mf* *mf*

(1) (2) → (3)

Hand-copied by Bill Washel

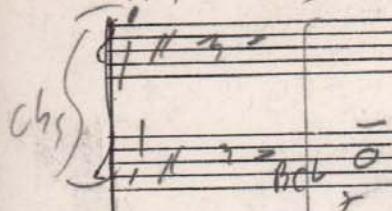
-Reel 4/4 [I'm Afraid of Myself] *Slowly* in C time. Key signature of three flats (Eb maj/C min). Bridey confesses to Zeb about her fears of getting emotionally close to him due to what happened to her father when she was 5 years old. She leaves the cabin but he rushes out and they kiss! The music starts at 00:31:34.

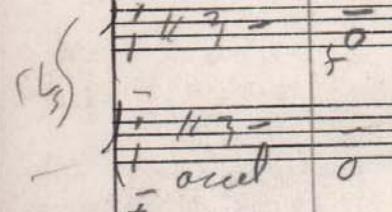
In the grace bar, 12 violins sound *mf molto espr* small octave Bb up to middle C up to G legato quarter notes down to (Bar 1) Eb whole note (repeat the notes in the grace bar here for violins in Bar 2). Violas top staff play small octave Bb to middle C to D quarter notes up to Eb whole note tied to quarter note next bar down again to Bb-C-D quarter notes. Bottom staff violas play Bb quarter note down to Ab half note to (Bar 1) same small octave Ab whole note tied to whole note next bar. Two top staff celli play small octave Bb down to Eb down to Great octave Bb quarter notes in the grace bar to (Bar 1), after a quarter rest, Great octave Bb tenuto half note to same Bb tenuto quarter note to (Bar 2), after a quarter rest, Bb to small octave C to Cb quarter notes. After a quarter rest in the grace bar, two bottom staff celli play Great octave F up to Bb quarter notes down to (Bar 1) Great octave Eb whole note to (Bar 2) same pattern as top celli. Three celli play small octave F up to Bb quarter notes down to (Bar 1) Eb whole note (repeated Eb whole note next bar). After a quarter rest in Bar 1, the bassoon plays Great octave Bb half note to same Bb quarter note (tenuto-marked notes) but silent in Bar 2. After a half rest in Bar 1, the flute(s) and oboe play “3” triplet value quarter notes Line 1 Bb down to Ab to G to (Bar 2) Bb half note decrescendo hairpin (followed by a half rest).

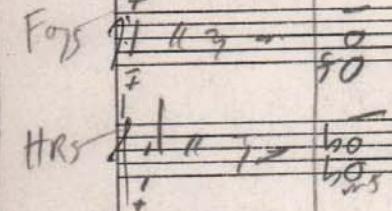
The implied chord in Bar 1 is Eb maj (Eb/G/Bb). In Bar 2, the harp is arpeggiando (vertical wavy line rolled chord) on Great octave Eb/small octave Ab/Line 1 D/F/Bb. This alone shows the Bb Dom 7/11th (Bb/D/F/Ab/Eb) chord. Once again we see Max's penchant to use Dominant chords in his music.

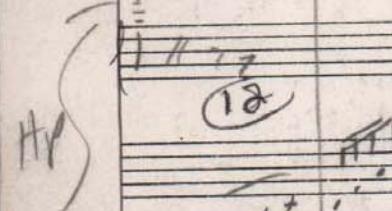
Skipping to Bar 12, we come to the scene when Zeb goes out to kiss Bridey passionately. Violins play Line 3 D to Eb to F quarter notes down to (Bar 13) Line 2 Ab-Bb-Line 3 C-Eb quarter notes down to (Bar 14) Line 2 Eb-E-F-G quarter notes and settling on Line 2 Eb whole note in Bar 15. The chord in Bar 13 is the F min 7th (F/Ab/C/Eb).

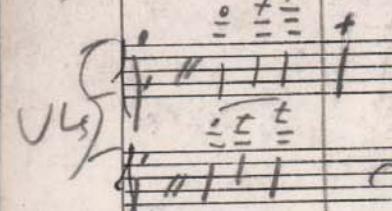
ent 4/4 *Ice Palace. (Zeb + Bridget Kiss outside Cabin)*

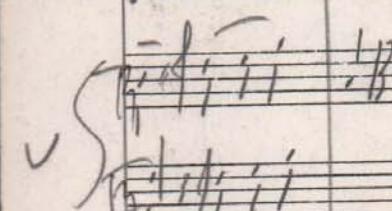
Chs (1) 

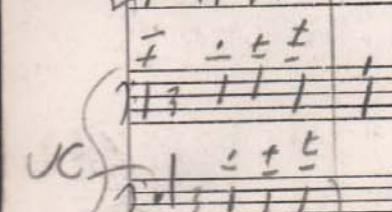
 Chs (2) 

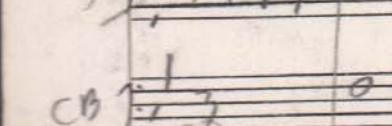
 Fds 

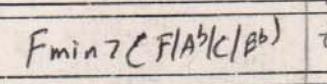
 Hrs 

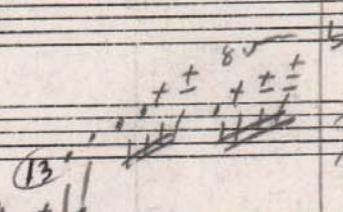
 Hr (12) 

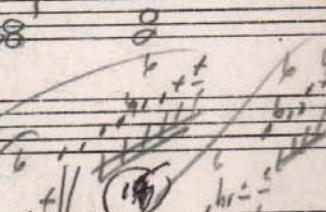
 Vls 

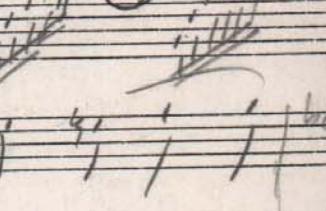
 Vn 

 Kb 

Fmin7 (F/A/B/C/Bb) 

(13) 

 (14) 

(15) 

(Ham) - copied by Bill Wadsworth (15)

415 *Pf*
 CH
 CL
 BCL
 Pg II
 3 Hns
 1 D
 VU
 V
 Vc Cb

"Good Luck in Seattle"
 ✓
 (Ice Palace)
 (etc)
 (1) (2)
 G major (C D E G B)
 Han D - copied by Bill Wachef

-Reel 4/5 [Zeb's Trip to Seattle] *Modto* in C time, 4 pages, 13 bars.
Thor: "Good luck in Seattle." The music starts at 00:33:20.

Three horns sound forte small octave E/G/middle C [written small octave B/Line 1 D/G] dotted half notes to (now *mf*) small octave D/F/Bb quarter notes to (Bar 2) E/G/C dotted half notes to F/Ab/Line 1 Db quarter notes. Violas play the same as the horns in the same register but bowed trem effect. VC/CB play Great octave Bb whole note tied to at least next bar. The timp is rolled on Great octave Bb tied whole notes. Fags play this on Contr-octave and Great octave Bb tied whole notes. The bass clarinet plays *f* small octave Bb [written C natural] tied whole notes. After a half and 8th rest in Bar 1, the clarinet, English horn and violins play forte middle C-D-A 8ths legato down to (Bar 2) middle C half note tied to 8th note to C-Db-Ab 8ths. Etc.

The initial chord is the C maj 7th (C/E/G/Bb).

-Reel 5/2 [Chinese Restaurant] 14 pages, 65 bars.

Violins

FBI Story Reel 3 pt 4 melody used later in R 5/2 Chinese Restaurant scene Tea Palace

(16) (17) (18) (19) (20) (21) (22)

[Chinese Restaurant Melody #1 hand-copied by Bill Wrobel]

The first melody heard by the small ensemble strings in the Chinese Restaurant scene is located at 00:37:03 when Dorothy enters the Chinese restaurant. This melody was actually self-borrowed from the Reel 3 pt 4 Honeymoon cue from *The FBI Story*, Bars 16 thru 22. Whether it was self-borrowed from an earlier score than that James Stewart vehicle, I do not know. This was the scene when Chip (James Stewart) in the off-screen over-voice says, "We had nice accommodations, though..."

Below is the image of melody # 2 that was then used in the Chinese Restaurant scene with Zeb & Dorothy seated.

[512]

Zeb & Dorothy meet in Chinese Restaurant

1 CL (B^b) dolce

1 piano dolce

1 Vcl Solo (Ham) - copied by R. V. Harbach

1 Vcl Amaz. AICHE 1. Gmaj (G18/D) 1. (etc)

1 Vcl 1. 2. 3. 4.

1 CB 1. 2. 3. 4.

Melody # 1 is, according to the cue sheets, from "The Love Nest" composed by Otto Harbach & Louis A. Hirsch that Steiner arranged for both *The FBI Story* and *Ice Palace* here.

Melody #2 that starts (already in progress, not from Bar 1) with the dissolve of Zeb and Dorothy already seated and conversing. This music is the "Dorothy" theme or leitmotif heard *rubato* earlier in Reel 1 pt 3 starting in Bar 22 when Zeb met Dorothy dressed in a white dress in the front of her dad's fish shipping business. Curiously, in the Chinese restaurant scene, she is wearing black. I wonder if this was purposely designed as a symbolic gesture since Zeb doesn't *really* love her as he does Bridey up in Alaska?

The same key signature of two sharps (D maj/B min) was utilized here as in the Reel 1 pt 3 cue. The piano is arpeggiando (vertical wavy line rolled chord) on small octave A/Line 1 C#/E/A/Line 2 C#/E dotted half notes to (Bar 2) small octave A/Line 1 C#/E/A/Line 2 C# dotted half notes. This is the A maj (A/C#/E) chord. Then in Bars 3-4 the piano and strings then play the G maj (G/B/D) chord.



-Reel 5/3-6/1 [Back to Alaska] *Modto* in 6/8 time, 14 pages, 54 bars. Cue # 39034. Music starts at 00:39:24. Scene: Zeb and Dorothy (now married) boat to Baranof, Alaska. Bridey and Thor meet them at the dock. Bridey is shocked to learn of Zeb's new wife, lending awkwardness to the reunion. Wang is there also, now employed by Zeb.

Zeb's return
 Ice Palace at Dory cont. Reel 5/3-6/1
 [Zeb's Dorothy Boat To Alaska]

That's (Bridley, didn't I tell you
 he'd make it!) max steiner

(b6) (8.) (in one)

Flutes, oboe, cellos

Oboe

E.H.

CLS

B.Clar

Fogs

Horns

Hung

Pno

Violins

Violas

VC

Cb

(7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19)

Hand-copied by Bill Wrobel

Strings and woodwinds sound *f* (forte) a rush of ascending "10" 32nd notes in the grace bar of A-B-C#-D-E-F#-G-A-B-C#. Combined violins in Bar 1 play Line 1 D/A/Line 2 F#/Line 3 D (D major chord) rinforzando quarter notes (followed by an 8th rest) to Line 2 D/F#/B/Line 3 D# tenuto dotted quarter notes tied to quarter notes next bar (followed by an 8th rest) to

Line 1 A/Line 2 D/F#/A dotted quarter notes to (Bar 3) Line 2 C/E/G/Line 3 C dotted quarter notes (followed by an 8th rest) to same C dotted quarter notes, and so forth.

In Bar 7 (see image immediately above), the Dorothy theme returns but this time in the key signature of Eb major (3 flats). The chord in Bar 7 of course Eb maj (Eb/G/Bb). In Bar 8 we have the C min 7/11th (C/Eb/G/Bb/F). Very lovely and energetic music here!

Skipping to Bar 35, we find the D Dom 7th (D/F#/A/C) to (Bar 36) A min 7th (A/C/E/G).

-Reel 6/2 [Briley's Confession] *Andante* in 3/4 time, 7 pages, 26 bars. Briley to Thor back in the cabin: "I was going to tell you when he came back." The music starts at 00:41:35.

For the initial revelation scene that spells bad news for Thor (that his love, Briley, really now loves Zeb who he thought was his good friend), Max simply employed a very dissonant interval sound. Two horns *con sordi* sound *mf* Line 1 E/F [written Line 1 B/Line 2 C] rinforzando-marked half notes tied to 8th notes (followed by an 8th rest) and repeated next bar. Two *sords* (muted) trombones play small octave E/F m2 interval half notes tied to 8ths. Two flutes play Line 1 E/F harsh sound as well, and also small octave register clarinets similarly on E/F [written F#/G]. After a quarter rest in Bar 1, the timp beats *mp* Great octave E-E quarter notes (repeated next bar), while *ped* piano plays these on Contra-octave and Great octave E quarter notes. Four cellos pluck *pizz* (pizzicato) these two quarter notes on the Great octave register, and same for the two contrabasses.

After a half rest and 8th rest in Bar 4 (C time), *arco* cellos and violas play *appass* small octave E-F-Line 1 C legato 8ths down to (Bar 5) A half note tied to 8th note down to E-F-middle C 8ths, and so on. The Fags are cued into the cellos here. Violins in Bar 4 are bowed trem on Line 1 A/Line 2 C/E (A min chord) whole notes *mf* (repeated next bar). The cue ends I believe on B min (B/D/F#) with the timp trem rolled on Great octave B held fermata, bass clarinet on small octave B, Fags on Contra-octave B/Great octave D whole notes, CB on Great octave B whole note, and so on.

-Reel 6/3 [Thor's Anger] *Agitato* in C time, 5 pages, 17 bars. “I should’ve let you drown!” Ends on the F maj (F/A/C) chord.

-Reel 6/4 *Allegro* in 2/4 time, 30 pages, 121 bars [Thor's Sled in storm]

[Image below is my hand-copy fragment of Reel 6 pt 4]:

(51)

6/5 Lento J.P. Eskimo Tribe.
 This sandwiched between Two Eskimo Ladies Solo + H. 3

FL

Lg
Tamtum

cymb
L. m
soft stick

HP
6#
ge ±

Vl
12

4 V
mp

UVc
me

1 C#
(1) (2) (3) (4) (5) (6) (7) (8)

Hand-copied by Bill Wimber

-Reel 6/5 [The Eskimos] *Lento* in 4/8 time, 17 pages, 75 bars. Thor ends up under the care of an Eskimo family.

We hear the simple rhythmic beat played by the large Tom Tom and cymbal with soft stick. The harp plays *p* Great octave A/small octave E 8ths up to small octave A/Line 1 E 8ths (repeated same bar and repeated next bars). After an 8th rest, 12 violins pluck *pizz* small octave A/Line 1 E 8ths (followed by an 8th rest) to A/E 8ths again (repeated next several bars). Four violas pluck *mp* small octave E 8th (followed by an 8th rest) to same E 8th (followed by an 8th rest). Four celli pluck Great octave A 8th (followed by an 8th rest) to A 8th (followed by an 8th rest). After a “3” triplet value 8th rest in Bar 3, the top staff harp plays Line 1 A-B triplet value 8ths up to Line 2 D-E-G# “3” triplet value 8ths to (Bar 4) A quarter note (followed by a quarter rest). Repeat in Bars 5-6. In Bar 6, the *solo* flute plays Line 2 A 8th to “3” triplet value 16ths G#-D-E 16ths down to Line 1 B quarter note tied to quarter note and 8th next bar followed by an 8th rest). The flute is especially highlighted in Bar 46 as the melody line begins. The flute plays *dolce* Line 2 C down to Bb 16ths up to C 8th tied to quarter note and tied to 8th next bar to E-F-C 8ths to (Bar 48) Bb-A 16ths to Bb dotted quarter note tied to 8th next bar to C-D-Bb 8ths, and so forth. Then the solo oboe takes over in Bar 53.

The large Tom Tom beats four 8th notes in Bar 1 (notated on the bottom space of the staff), repeated thru Bar 45. The cymbal with soft sticks sounds four x-headed 8th notes (notated on the top space of the staff) thru Bar 45. The bottom staff harp plays Great octave A/small octave E 8ths up to small octave A/Line 1 E 8ths (crossbeam connected) and repeated in the second half of the bar and repeated thru next bars. The strings are pizzicato. Four celli pluck *mp* Great octave A 8th (followed by an 8th rest) to same A 8th (followed by an 8th rest). Four violas pluck small octave E 8ths in that rest pattern. After an 8th rest, 6 violins II pluck small octave A 8th (followed by an 8th rest) to A 8th note once again. After an 8th rest, violins I pluck Line 1 E 8ths in that pattern. After a “3” triplet value 8th rest in Bar 3, the top staff harp plays Line 1 A to B triplet value 8ths up to Line 2 D-E-G# 8ths to (Bar 4) A quarter note (followed by a quarter rest). Repeat next several bars at least. In Bar 6 the *solo* flute plays Line 2 A 8th to “3” triplet value 16ths G#-E-D down to Line 1 B quarter note tied to quarter note next bar and 8th note (followed by an 8th rest).

615 Ice Ballet

(50)

act. *Bashirous*

PL
oboe
CL
Fay (Harp)
TT
Cymb
HP
(Hand-copied by Bill Werbeck)
Vf
S
VC
(T)

→ (40) → (41) → (42) → (43) → (44) → (45) → (46) → (47) → (48) → (49) → (50)

Skipping to Bar 40, bassoons sound *pp* Great octave G/small octave D half notes tied to half notes next three bars to (Bar 44) F/small octave C half notes tied thru Bar 51 to (Bar 52) Eb/Gb half notes tied to next bar to (Bar 54) F/C tied half notes. The harp plays Great octave G/small octave D 8ths

Dre' Valod
Eskimos

(53)

cont 63 FSH

ob

cl

fl

bsn

tr

hp

vn

vc

b

(49) (50) (51) (52) (53) (54) (55)

Ice Palace

[Eskimos]

(54)

and eskimo 615

Ob

Cl

Pno

G#

H/

Vb

V

U

(6c) (6l) (6r) (6y) (6u) (4y)

→ 60

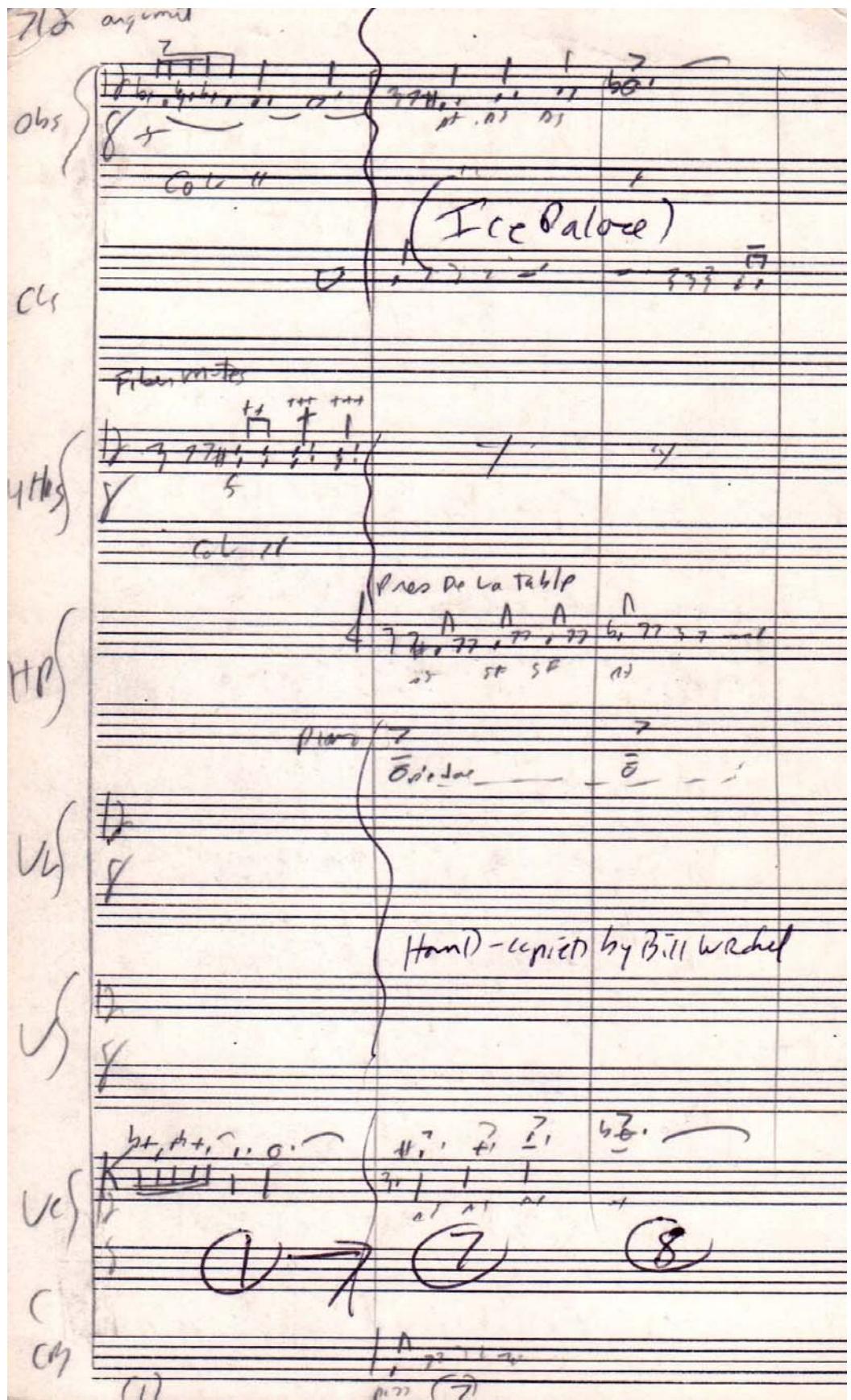
up to A/Line 1 E 8ths (repeated) to (Bar 44) F/small octave C up to A/Line 1 E 8ths. VC pluck on Great octave G 8ths in the rest pattern given, and violas on small octave D.

In Bar 46 the solo flute play the melody line *dolce* on Line 2 C down to Line 1 Bb 16ths back to C 8th tied to quarter note and tied to 8th note next bar up to E-F-C legato 8th down to (Bar 48) Line 1 Bb-A 16ths to Bb dotted quarter note tied to 8th note next bar to C-D-Bb 8ths down to G-F 16ths to G dotted quarter note tied to 8th note, and so on.

Starting in Bar 60, I like the trade-off of different solo instruments every two bars that makes the music interesting.

-Reel 7/1 *Modto* in C time, 11 pages, 41 bars Wang: "Good evening, Mr. Kennedy." Sorry. I did not work on this cue either except to identify it when researching the folders.

-Reel 7/2 11 pages, 45 bars Dorothy: "You'd like that, wouldn't you?" I also did not have the time to work on this cue except for a short section that interested me (see image below).

718 *argenteus*
 Obs {


-Reel 7/3 Agitato 10 pages, 40 bars [Dorothy in Labor] Initially the "Wang" music was played.

Reel 7/3 Agitato 39040
 Reel 7/3 [Dorothy Ready To Give Birth/Wang Desperate] max Steiner

Two flutes and two oboes and also the xylophone are going Chinese here! :) They play forte staccato 16ths Line 1 A/Line 2 D 8ths 2X to G/C 2X (connected as a figure by two crossbeams) and repeated same bar to (Bar 2) A/D to A/D up to Line 2 C/F to C/F 16ths (connected by two crossbeams) to D/G to D/G to E/A to E/A to (Bar 3) A/Line 3 D to G/C to G/C to A/D 16ths (connected by two crossbeams) to A/D to G/C to G/C top A/D 16ths (repeat this bar in Bar 4). Violins are pizzicato forte on Line 1 A/Line 2 D down to G/C 8ths (crossbeam connected) and repeated same bar to (Bar 2) A/C up to C/F 8ths (crossbeam connected) up to D/G to E/ 8ths to

(Bar 3) A/Line 3 D to G/C 8ths to A/D to G/C 8ths (repeated next bar). After a quarter rest in Bar 1, violas pluck *pizz* small octave D to F 8ths to (Bar 2) A up to Line 1 D 8ths to C down to small octave A 8ths (repeat Bars 1-2 in Bars 3-4). VC pluck *pizz* Great octave D up to A up to small octave D up to F (crossbeam connected) up to (Bar 2) A up to Line 1 D to C down to A 8ths (repeat next two bars). Top CB pluck small octave D up to A 8ths (followed by a quarter rest and silent next bar). Bottom CB play *arco* small octave D half note tied to next bar (I am not sure if this is cued in or not—actually playing or not in the particular take). Bassoons play Great octave D half note tied to half note next bar (repeated next two bars). Two horns play *mf* Line 1 D [written A] rinforzando half note tied to quarter note next bar and tied to 16th note to D 8th crescendo to D legato to C 16ths. Repeat next two bars.

-Reel 7/4-8/1 21 pages, 82 bars “She’s beautiful, isn’t she?”

-Reel 8/2 5 pages, 23 bars “Aye. He come home last night”

-Reel 8/3 *Lento* in 4/8 time, 13 pages, 80 bars Thor: “Excuse me” {Eskimo baby}

The bell and vibe play Line 2 A 8th (followed by an 8th and quarter rest) in Bar 1. All violins sound *p* Line 3 A half note bowed trem and tied to half note next bar and tied to “3” triplet value 8th in Bar 3 down to Line 2 A-B triplet value 8ths up to Line 3 D-E-G# triplet 8ths to (Bar 4) A half note, and so on. After a triplet value 8th rest in Bar 3, the vibe and celeste sound *p* the same notes as the violins but an octave lower register (so Line 1 A-B up to Line 2 D-E-G#) to (Bar 4) A half note.

8/3 Reel 8 - papercase (Thant Brattie)

-Reel 8/4 *Slowly* 4 pages, 22 bars. I did not work on this cue....

-Reel 9/1 *Agitato* in C time, 5 pages, 17 bars "They fish day & night, those traps"

-Reel 9/2 *Agitato* in 12/8 time, 4 pages, 30 bars [see 7/2] Dorothy:
"Exactly. That's closer to the truth"

9/3 In one play with Christy Lee (Ice Palace)
 HOS {

 VOS {

 VS {

 VC {

 CM {

 (13) (14) 17 (18) (19)

 Hand copied by Bill Wrench

-Reel 9/3 13 pages, 71 bars [Grace runs crying to visit Christopher]

-Reel 9/4 8 pages, 34 bars Zeb: "Briley, if you only knew how I—"

-Reel 10/1 [Half-Breed Kid] *Agitato* 6 pages, 23 bars.

Reel 10 ft 1 39046

Ice Police Agitato Zeb's "And Keep That half-breed Kid of yours away from her!"

oboe $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

C. Harp $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / -

CLS $\left\{ \begin{array}{c} \text{C} \\ (\text{B}) \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

B. CL $\left\{ \begin{array}{c} \text{C} \\ (\text{B}) \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

2 Fds $\left\{ \begin{array}{c} \text{C} \\ \text{G} \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

(4) Horns $\left\{ \begin{array}{c} \text{C} \\ \text{F} \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

3 Pns $\left\{ \begin{array}{c} \text{C} \\ \text{G} \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

D $\begin{array}{c} \text{C} \\ \text{G} \end{array}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

Piano $\left\{ \begin{array}{c} \text{C} \\ \text{F} \end{array} \right.$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

Agitato [Hand-copied by Bill Wachet]

Violins $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

Violas $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

Vc $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / / $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

C BASS $\frac{4}{4}$ - $\begin{array}{c} \text{b} \\ \text{b} \end{array}$ / / /

(1) (2) (3)

-Reel 10/1A [Thor enters politics] 6 pages, 22 bars.



-Reel 10/2 [Chris & Grace elope] 22 pages, 90 bars "My mother was always taking pills."

Violins I sound *pp* in 6/8 time Line 1 G/A dotted half notes tied to next two bars, while violins II play Line 1 D/E dissonant interval dotted half notes tied to next two bars. Top staff muted violas play staccato 8th notes Line 1 G/A-G/A-G/A to G/A-G/A-G/A (repeated next few bars) while bottom staff violas play this on (also divisi and also *sords*) on Line 1 D/E staccato 8ths. The piano (*ped*) plays this pattern *pp* on Line 1 D/E/G/A repeated 8ths. After an 8th rest in Bar 3, the vibe and harp sounds *mp* Line 1 A-B 8ths legato up to Line 2 D-E-F# 8ths, and so forth.

-Reel 11/1 [Worried Kennedys] *Agitato*, 10 pages, 39 bars. "Wang, did you see Miss Grace leave the house?"

- Ice Palace Reel 11 pt 2 -

11/2 1^p

Good, isn't it!

3 Tops { *(Oh, 2-6)*

sands

D

HP { *(she collapses)*

Piano { *with Elbows*

Vls { *pedal*

Vcl { *Side view*

Cb {

① ② ③ → (q) → (skin)

-Reel 11/2 [Dorothy Dies] 7 pages 28 bars. Dorothy: "Isn't it?!"

Three trumpets sound *ff* and flutter (trem) on Line 2 E/G#/A rinforzando whole notes tied to next bar and tied to dotted half notes in Bar 3 > *p*. After a half and quarter and 8th rest in Bar 2, violins sound forte on "3" triplet value 16ths Line 1 G-G#-A to (Bar 3) Bb dotted quarter note rinforzando-marked to A rinforzando 8th to Ab-G-F#-F legato 8ths. The other strings play the same (VC in the small octave register). I believe when she collapses in Bar 9 the VC/CB play on Great octave Bb dotted half note, and the timp is rolled on Great octave Bb dotted quarter note. After a quarter rest in that bar, the *pedal* piano sounds the whole series of white keys "with elbow" (Great octave F/G/A/B/small octave C and so on up to Line 2 E dotted half notes.

-Reel 11/3 *Con moto* in Cut time, 8 pages, 59 bars Chris: "We'll be with you in a minute, Grandpa."



11/3				
Fls				
oboes				
C.H.				
R-Cl				
Fg)				
Hn)				
Vcl				
V				
Vcl				
CB				

11-4 at that last terrible thing for you to say!!

10-1 *at that last terrible thing for you to say!!*

cont

4 Hns { *(Rec. Release)*

D

Vibes

Vibes

12 Mys {

IV { *(Hand-copied by Bill Washet)* (V)

IVCs {

(1) (2) (3) - 2 (10)

Fce. Balore, Reel. (64)
 11-4/12/1 (It's as if she never lived...)
 P3
 Vibes
 Vln
 V
 VC
 (1) (10) (11) (12) (13) (14) (15) (16)

-Reel 11/4-12/1 11 pages, 44 bars Bridey: "That's a terrible thing for you to say!"

Four horns sound *sforzando* small octave dissonant interval A/Bb [written Line 1 E/F natural] rinforzando whole notes held fermata and tied to half notes next bar legato to

Ab/B [written Eb/F#] half notes. In Bar 2 the timp is rolled *p* on Great octave G whole note tied to next bar. The piano is rolled between Contra-octave G and Great octave G whole notes (repeated next bar). VC are bowed trem *sffz* on Great octave G whole note, and also the same for the contrabasses. Etc.

- 11 | 4 - 18 | 1

Fat

"lonely..." (65)

HP

Timp (Piano)

Vln

Violas

Hand-copied by Bill Whobel

VC

(C)

(17) (18) (19) (20) (21)

"Just give me a minute to get dressed!"

(66)

10/2 for 11 measures

Picc Flute

2 clcs

H. cl

2 Pops

2 Hbs

Tts

+ m

D

Bells

HP

Pln

Fl.

VC

Cb

(10) (11) (12) (13) (14)

The score consists of 11 measures of handwritten musical notation on five staves. The instruments listed are Picc Flute, 2 clcs, H. cl, 2 Pops, 2 Hbs, Tts, + m, D, Bells, HP, Pln, Fl., VC, and Cb. Measure 10 starts with a dynamic of $\frac{1}{2}$ and ends with a fermata. Measure 11 begins with a dynamic of $\frac{1}{2}$. Measure 12 starts with a dynamic of $\frac{1}{2}$. Measure 13 starts with a dynamic of $\frac{1}{2}$. Measure 14 starts with a dynamic of $\frac{1}{2}$.

-Reel 12/2, 36 pages, 165 bars Zeb: "They'll never find them in that country" [plane search]

-Reel 12/3, 22 pages, 88 bars [Grace in labor on sled]

G+ D/F/C "I Think It's Them"
 6+ D/F/C "I Think It's Them"

Pts C-37 141.03
 Cls (Ice Octave)
 Perc
 Pts 40
 Hns
 Tuba
 Drums
 HP
 Piano
 Vcl
 (M)

Measures 77-78-79-80

Hand-copied by Bill Winkler

-Reel 12/4, 22 pages, 85 bars [Chris shoots deer/Zeb spots him from plane]



Fire Palace Reel 13pt 1

[Piano Descends]

Bassoon/Clarinet (B♭)

Fogs

(4) Horns

3 Rs

Tuba

D

Piano

VC

CB

[Piano Descends]

(Hand-copied by Bill Winkler)

(3) (4)

-Reel 13/1, 25 pages, 97 bars [Plane lands/bear]

-Reel 13/2, 5 pages, 19 bars.

-Reel 13/3 *Agitato* 22 pages, 99 bars [news of Chris's death]

-Reel 13/4 [Christine Theme] *Allegretto* in C time, 7 pages, 37 bars.

Music starts at 1:14:38.

In the grace bar of this delightful melody, 12 violins sound *mf* a sweep of "9" 32nd notes Line 1 F-G-Ab-Bb-Line 2 C-Db-Eb-G-G. The harp is gliss on small octave F-G-Ab-Bb-Line 1 C-Db-Eb 32nd notes followed by a gliss line up to (Bar 1) Line 2 A quarter note. In Bar 1 the key signature for the cue is three sharps (A maj/F# min). The violins in Bar 1 play *grazioso* Line 2 A dotted quarter note to B 8th legato mini-slur to Line 3 C# half note tied to (Bar 2) half note up to E down to C# quarter notes to (Bar 3) Line 2 B dotted quarter note to A quarter note down to F# half note, and so forth. After a half rest in Bar 1, the oboe and clarinets play Line 2 E down to C# down to Line 1 B legato 8ths up to (Bar 2) C# dotted quarter note down to B 8th to A quarter note tied to 8th note (followed by an 8th rest). The bells play the same. The bassoon (and VC) plays *mf* small octave E whole note tied to whole note next bar. After an 8th rest in Bar 1, the snare drum plays a grace note (notated on the second space from the top of the staff) to 8th note (followed by a quarter and 8th rest) to grace note to 8th note (followed by an 8th rest) to grace note to 8th note (repeated next bar). After an 8th rest in Bar 1, the guitar plays A6 chords of Line 1 E/A/Line 2 C#/F# to same E/A/C#/F# 16ths to two such chords as 8th notes (followed by an 8th rest) to same E/A/C#/F# 8ths (followed by an 8th rest) to same E/A/C#/F# 8ths (repeat next bar). After an 8thb rest, violas play small octave A/middle C#/E/F# 8ths (followed by a quarter and 8th rest) to same 8ths (followed by an 8th rest) to same 8ths. CB pluck pizzicato small octave A 8th (followed by an 8th and quarter rest) to same A 8th (followed by an 8th rest) down to E 8th (followed by an 8th rest) and repeated. The piano and harp also play the rhythmic pattern. Etc.

Reel 13pt 4

"Christine's Theme" [Ice Palace] Music by Max Steiner
Hand-copied by Bill Wachell
cue# 39057

Allegretto

Oboe $\text{F} \# \text{C}$ 3

2cls $(\text{B}^{\#})$ $\text{F} \# \text{C}$ 3

Fog $\text{F} \# \text{C}$ 3

Snowdrift $\text{F} \# \text{C}$ 3

Bells $\text{F} \# \text{C}$ 3

Ham $\text{F} \# \text{C}$ 3

Piano $\text{F} \# \text{C}$ 3

Guitar $\text{F} \# \text{C}$ 3

Allegretto

12 Violins $\text{F} \# \text{C}$ 3

II $\text{F} \# \text{C}$ col

4 Viols $\text{F} \# \text{C}$ 3

4 Vcl $\text{F} \# \text{C}$ 3

2 Cbs $\text{F} \# \text{C}$ 3

Hand-copied Wed Oct 14, 2014 11:31 AM 81°F cloudy 71% humidity

-Reel 13/5-14/1 *Lento* 4 pages, 28 bars “Certainly not. Ridiculous thing to say.”

-Reel 14/2 *Allegretto* 5 pages, 37 bars

-Reel 15/1, 3 pages, 18 bars.

-Reel 15/2 11 pages, 42 bars, “One big problem” [Bay schemes]

-Reel 15/3-16/1 [Bay & Christine's Glacier Lunch] *Andante* in C time, key signature of 3 flats, 13 pages.

In the grace bar, the vibe sounds *p* Line 1 Bb quarter note up to (Bar 2) Line 2 Eb quarter note to same Eb half note to F quarter note to (Bar 2) G quarter note to same G half note down to Eb quarter note to (Bar 3) F quarter note to F half note down to D quarter note, and so on. The celeste plays the same but also an octave lower register (sounded *mf*). The flutes and oboes play *mf* the same melody line and register as the vibe, as well as Clarinet I. Clarinet II and the English horn play this melody an octave lower register (small octave Bb quarter note in the grace bar, and so on). In Bar 1 the first violins sound *mf* Line 1 Eb dotted half note to D quarter note to (Bar 2) Eb whole note to (Bar 3) D dotted half note to same D quarter note.

Violins II play small octave Db dotted half note to Bb quarter note to (Bar 2) Bb whole note to (Bar 3) Bb dotted half note to Bb quarter note. Violas play small octave G dotted half note to Ab quarter note to (Bar 2) G whole note to (Bar 3) Ab dotted half note to Ab quarter note. VC (and bassoons) play Great octave EB/Bb dotted half notes to quarter notes to (Bar 2) whole notes to (Bar 3) dotted half notes to quarter notes. Two CB play in Bar 1 small octave Eb dotted half note to Eb quarter note to (Bar 2) Eb whole note to (Bar 3) Eb dotted half note to Eb quarter note. The bass clarinet plays as the violas but written an octave higher register. The harp in Bar 1 sounds *mf* Great octave Eb/Bb/small octave G/Bb/Line 1 Eb quarter notes 3X to

Eb/Bb/small octave Ab/Bb/Line 1 D quarter notes to (Bar 2) Great octave Eb/Bb/small octave G/Bb/Line 1 Eb quarter notes 4X.



Ice Palace Red 16/3-16/1
[Scare & lunch near iceberg]

[Bay & Christine]

Music by Max Steiner
Arch by Murray Cutten

Anteater

Hand-copied 10/13/15 1:34pm by Bill Wrobel



-Reel 16/2, 4 pages, 14 bars [Bridey Angry # 1]

-Reel 16/5 *Agitato* 6 pages, 23 bars. Bridey angry # 2 [engineered marriage]

-Reel 17/1, 6 pages, 24 bars.

-Reel 17/2, 60 bars, [Plane in storm/iced engine]

This is a rousing cue with many interesting musical effects. I highlighted several of them in the image below of my hand-copy of the cue. The first example shows Bars 26-29 that in the video starts at 2:13:36. In this section there is a hint again of quartal treatment (Ab to Db intervals, and so on). After a quarter rest in Bar 26, horns sound *f* Line 1 C-C-C [written Line 1 G-G-G] "3" triplet 8ths to C to C quarter notes to (Bar 27), after a quarter rest, Line 1 Eb-Eb-Eb [written Bb-Bb-Bb] triplet 8ths to two quarter notes. Repeat next two bars. Trumpet I also plays this pattern.

The next section of this cue I like starts at Bar 44 located 2:14:25 in the video. Note here that we have both the C# min (C#/E/G#) and Db min (Db/Fb/Ab) chords. Of course they are enharmonic chords. The flutes and oboes play the Db minor as written, while the strings play the C# minor as written for best playing. After a half and quarter rest, the horns and trombones (Pos) start to play the "Alaska" theme dramatically. Pos play *ff* tenuto notes of small octave Ab quarter note up to (Bar 45) Line 1 Db quarter note to same Db half note to Eb quarter note to (Bar 46) Fb quarter note to Fb half notes down to Db quarter note, and so on.

The next section I like starts at I believe Bar 50 (I have Bar 51 located at 2:14:52). This section occurs right after the mayday call and the plane carrying Thor Storm makes its perilous descent due to ice buildup. The strings are bowed trem on chromatic quarter note descent (like the plane! :) of major chords Cb maj (Cb/Eb/Gb) to Bb min (Bb/D/F) to A maj (A/C#/E) to Ab maj (Ab/C/Eb) to (Bar 52) G maj (G/B/D) to Gb maj (Gb/Bb/Db) to F maj (F/A/C) and so on. The horns and trumpets play a counterpart phrasing of ascending notes. Quite interesting music! Max was great!

-Reel 17/3, 9 pages, 36 bars [Bridey chastises Zeb/Plea to help] I did not work on this cue.

-Reel 17/4-18/1 29 pages, 114 bars [Zeb searches]. Here Zeb Kennedy goes out in his plane to look for Thor and his Eskimo pilot during the storm. I liked this cue too that is similar in style to Reel 17 pt 2 that I just discussed. I hand-copied a section starting on Bar 44 (see image immediately below). Bar 46 equates on the video to the location of 2:20:33. The horns and trumpets in Bar 46 play once again the C# minor (C#/E/G#) chords as "3" triplet value 8th note patterns. Violins are bowed trem on descending quarter notes Line 3 G#-F#-E-D# played twice to (Bar 47) F#-E-D-C# played twice. So as the plane descends, so does the music. In bar 55 the figures are not rushed 16th note figures as the plane is just a second or two before actually landing on the glacier. The engine roaring is once again simulated by Max as the sustained low register trills of violins, violas, clarinets, bass clarinet and bassoons.



Ice (false) (1018) Reel 17/4-18/1 [Zeb's Plane Search for Thor] (Plane descends) (0.14) (2:20:53) p.15

Flutes ff - (1018) (1019) (2:20:53) col

Oboes ff - (1019) (2:20:53) col

Cls f (1019) (1020) col

B.C. (1020) col

Fds (1020) - (1021) col vc

Horns (1021) - (1022) col

Tpt (1022) - (1023) col

Obs (1023) - (1024) open col

Tuba (1024) - (1025) col

Pno (1025) - (1026) col

Violins ff - (1026) (1027) col

Violas ff - (1027) (1028) col

Vc ff - (1028) (1029) col

Cb (1029) - (1030) col

(Hand-copied by Bill Wachal)

-Reel 18/2 19 pages, 75 bars.

-Reel 18/3 *Pomposo* 11 pages, 56 bars. [Finale]



[end session Wednesday, January 20, 2016 at 1:24 pm PST]
